AN ARCHITECTURAL AND HISTORICAL SURVEY
OF
PUBLIC LIBRARIES IN IOWA
1870 - 1940

A
REPORT
PREPARED FOR

STATE HISTORICAL DEPARTMENT OF IOWA
DIVISION OF HISTORIC PRESERVATION

BY

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The survey was conducted by Martha H. Bowers, Historian, and Samuel J. Klingensmith, Architectural Historian, both former staff members of the Iowa Division of Historic Preservation. Research was begun in the spring of 1977 and completed during the summer of 1979.

P R E F A C E

The public library movement of the early twentieth century was a national phenomenon, in which Iowa, along with its neighboring states, played a prominent role. In 1900, the Iowa Library Commission noted 48 free public libraries in the state. Today there are approximately 500, in towns ranging in size from Beaman, with a population of 222, to Des Moines, the state capital. Iowans took enthusiastic advantage of Andrew Carnegie's library philanthropy. In 1919, when the Carnegie Corporation stopped funding libraries, 101 buildings had been erected in Iowa with Carnegie funds. Iowa placed fourth among the states in terms of the number of communities obtaining Carnegie buildings, fifth in dollar appropriation per one hundred population and eighth in the total amount of money given by Carnegie to a state. These figures provide some measure by which interest in popular education among Iowans of the period can be judged. Today these early libraries, often the most distinctive public buildings in small or medium-sized towns, are physical foci in the townscapes of their communities and centers for a variety of educational and social activities.

This survey was initiated by the Division of Historic Preservation in 1977. It grew out of the need to provide a framework within which libraries could be evaluated for National Register action. Several libraries (Des Moines, Grinnell, Eagle Grove, Carroll) had been recent candidates for the Register. There was every indication that enthusiasm for old library buildings was increasing and that more nominations could be expected in the future. The attrition rate among early library buildings was (and is) growing. Most libraries were built on limited budgets (Carnegie did not squander his money) and, despite the fact that future expansion was usually a conscious consideration in their design, they are rapidly becoming obsolete, due to expanding collections and changing styles of librarianship. If the protection of the Register were to be granted to potentially significant buildings threatened with demolition or alteration, action needed to be taken.

In considering the historical and architectural significance of

the libraries, a lack of standards for analysis and evaluation became quickly apparent. While it was clear, despite the general dearth of statewide survey data, that many libraries possessed local significance, either as urban landmarks or as manifestations of local interest in cultural improvement, it was also clear that the buildings demanded comparative analysis, as representatives of a building type and as participants in the nationwide public library movement. Even cursory examination demonstrated that they shared much in common as works of architecture. A thematic survey of public library buildings suggested itself as a quick and efficient way of remedying the situation.

Apart from satisfying the day-to-day needs of the Iowa National Register program, the project had the further objective of contributing to the statewide survey program. At the very least, it would produce additional survey data. More importantly, however, the project was viewed as a means of testing a new survey approach that could become a potentially effective accompaniment to the ongoing geographical survey. The concept of the thematic survey was already well established in the Division's historical survey program, which had been pursuing a variety of projects centered around historical themes of an economic, social or cultural nature. It had yet to be tried in the architectural survey program. The theme survey based on a particular building type offers the opportunity of treating the material from a broader and richer point of view than possible in the geographical (regional or community) survey. Whereas in the latter, architectural style is the only factor by which the buildings (except for houses and multi-purpose commercial structures, building types that exist in profusion) may be analysed and compared, a building-type survey permits addressing matters of form (mass, elevation) and program as well. From the beginning the project was interdisciplinary in scope. If the libraries were studied principally as an architectural type, care was taken to consider them in the context of the historical forces influencing their development.

This report presents the results of the survey. It was prepared concurrently with a thematic group nomination to the National Register. The nomination includes all Iowa libraries erected prior

to 1940 that may be considered significant on architectural and/or historical grounds. Of a total of 139 libraries, 66 were judged to possess such significance.

It is impossible to recall all the people who assisted in the survey. The project would have been immeasurably more difficult without the participation of librarians throughout the state. They took the time to fill out survey questionnaires and graciously permitted their buildings to be examined and photographed. Invaluable documentation was collected by a group of dedicated field surveyors: Sarah Dennett, Hans Muessig, Frank Hunter, Gerald Mansheim, Robert Ryan, Patricia Eckhardt and David Cohen.

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The libraries of Iowa reflect certain currents in the history of library architecture in this country during the late nineteenth and early twentieth centuries. The phenomenon which emerges most clearly from the survey is the appearance of a legible type of small to medium-sized library building around 1900. Based on the principles of library design promulgated by librarians in the professional literature, this type became all but universal during the first decade of the twentieth century. In 1940, the terminal date set for the study, it was still in use. Today, its numerous representatives remain a highly characteristic feature of the physical structure of the midwestern town. Although the scope of the survey has not permitted intensive investigation of the historical forces involved in the development of the type, it is nonetheless possible to provide a brief outline.

Few library buildings were erected in Iowa during the nineteenth century. Library organizations, both public and private, generally established themselves in already existing structures erected for other purposes. This might be a room or an entire floor above a downtown storefront, a room in the city hall or a converted residence. Only twelve buildings erected as libraries are known from this period. Eight of these still stand: Burlington, Davenport I, Des Moines, Fairfield, Forest City I, Fort Madison, Independence and Osage I.[1] They are seldom identifiable as library buildings and seem in no way to anticipate the later type. Forest City I and Osage I are small commercial fronts, indistinguishable in character from their neighbors. Fairfield seems like a scaled-down version of a county courthouse. Fort Madison and Independence seem like prosperous dwellings. Burlington and Davenport I, with their towers, are quickly recognized as public buildings, but it is impossible to characterize them more specifically than this.

In the late nineteenth century public libraries were founded in ever increasing numbers. In 1898, with the initiation of Andrew Carnegie's "wholesale" library philanthropy, funds for the construc-

tion of libraries suddenly became available on a scale previously unknown. Carnegie's library program lasted until 1919, by which date he had subsidized 1679 buildings throughout the country. One hundred of the approximately 135 libraries erected in Iowa from 1900 to 1940 were built with Carnegie money. The first decade of the century saw the greatest volume in building. Over half of the Iowa libraries were erected during these years.

Librarianship was first achieving status as a profession during this period. Librarians took considerable initiative in defining and solving the problems of library design that arose with the increase in building activity. In this, they were motivated by the awareness that the trustees of small libraries often lacked experience in library planning and were dependent on their architects, who might know just as little about the workings of a library. From its inception in 1876, the American Library Association devoted much attention to matters of library architecture. Its annual conferences always included sessions on buildings, which were reported at length in the publications of the association. A significant role was also played by the state library commissions, which were founded (many of them around the turn of the century) for the purpose of stimulating and guiding the public library movements in their states. Librarians seem to have quickly reached a consensus on the fundamentals of sound library planning. They began actively to disseminate this doctrine in recently founded journals, such as the Library Journal (the organ of the A.L.A.) and Public Libraries, and manuals of librarianship, which began to proliferate, as well as in the architectural press. As Cornelia Marvin remarked in the introduction to Small Library Buildings, a collection of plans published by the A.L.A. in 1908: "The similarity in the plans [illustrated in the book] testifies to the fact that a few principles are well established. The buildings are nearly all of one type . . ."

Certain architectural firms earned reputations as experts in library design and seem to have worked closely with the professional librarians' organizations and the state library commissions. Such a firm was that of Patton and Miller of Chicago, who designed 20 libraries in Iowa between 1900 and 1915. In 1903, Miller published an article on library planning in the Quarterly of the Iowa Library Commission. Several Des Moines firms also participated heavily in

the design of libraries in the state. Liebbe, Nourse and Rasmussen, for example, designed seven libraries between 1900 and 1905. Frank E. Wetherell, working either alone or in partnership, was responsible for ten libraries in the first two decades of the century.

The principles preached by library planners emphasized economy in construction, efficiency in operation and hospitality to the public. Attention should focus, they felt, on seeing that these qualities were not sacrificed to the desire to gratify local civic pride through architectural monumentality, a desire they feared was rampant among local library boards and architects. Instead, the small library should be a building of inexpensive simplicity and project the character of warmth, openness and intimacy that would induce the public to enter and, once inside, remain. Librarians adopted the philosophy that the public library should be regarded not so much as a sanctuary where bibliophiles examined well-guarded treasures, but instead as a major vehicle for the encouragement of knowledge through books. "See to it," wrote John Cotton Dana in his Library Primer (1900), "that the new library is such as its owner, the public, likes; and the only test of this liking is use. Open wide the doors. Let regulations be few and never obtrusive . . . The whole library should be permeated with a cheerful and accommodating atmosphere."[2]

This attitude had major implications for the disposition of the book collection. During the nineteenth century, closed access was the common policy for libraries of all sizes and types. The nineteenth century continued to use the traditional form of library interior developed during the Middle Ages and the Renaissance. In this, both patrons and books were accommodated in a single space, arranged as an alcoved hall, a long nave or a multi-level, balconied court or rotunda. Although the books were thus on display, often in a quite magnificent manner, they were kept physically removed from the public by means of railings, glass and other barriers. In the later years of the century, the rapid growth of the collections of large public and academic libraries made this type of library increasingly impractical and led to the introduction of the bookstack, which was isolated from the reading room and permitted concentrated, compact storage of books. This development was accompanied by great controversy and occupied much of the attention of librarians and library planners of the time. Several historians have considered it the central

issue of library architecture during this period.[3] It is an issue, however, that had virtually no relevance for the small public library, with its limited and relatively stable book collection. Around 1900 librarians began urging that the public be treated as responsible citizenry and, at least in small libraries, allowed direct access to the books. Arthur E. Bostwick wrote in 1910: "Open access, though a suspected and doubted experiment fifteen years ago, is now practically universal in America in all but large city libraries, and even in these it is usual to find an open-shelf room containing many thousands of volumes."[4] Small libraries, librarians maintained, rarely had need of a bookstack, a feature designed for the closed-access system of library management. Instead, it was suggested that small libraries accommodate their collections in wall shelves along the perimeter of the reading rooms. When additional shelving became necessary, free-standing floor shelves could be introduced and placed to divide the rooms into semi-secluded alcoves. Only libraries of a certain minimum size were thought to require a bookstack. The often mentioned rule of thumb was that a stack should be planned only for a building projected to cost at least $20,000, in which, "with a large number of volumes to house, it is probably best to provide some space where books can be stored more compactly than is possible where distributed around in the reading rooms . . ."[5] Consistent with the policy of open access, readers were generally allowed into the stack. It was planned not for maximum concentrated storage of books, but as a place where readers could browse comfortably and examine books at one of a few tables.[6] With patrons allowed this degree of freedom, proper supervision by limited staffs became a paramount concern. Grant Miller stressed this in his 1903 article in the Quarterly of the Iowa Library Commission: "One of the most important points to be considered in the planning of a library building should be such an arrangement of the delivery room and delivery counter as to secure absolute supervision over the entire first floor, with the fewest attendants."[7]

Librarians and the architects who worked with them embodied these ideas in a model plan which was described frequently in the professional literature during the first two decades of the twentieth century. The salient features of this plan deserve summarization.

It was thought that library functions were best kept as much as possible on one floor. A room where lectures, community meetings and other educational programs could take place was felt to be a necessary adjunct to the library and formed part of the program of almost all libraries erected between 1900 and 1940. The lecture room was housed in a high basement, rising eight or nine feet above grade. Above this was the main floor, where the library itself was located. The high basement was recommended on grounds of economy. It was claimed that a building of one story plus a habitable basement could be built for considerably less than a building of two stories plus an unfinished cellar.[8] The high basement was universal during the first quarter of the century. After that it fell from favor, as librarians came to feel that it made the library too remote and inaccessible. Basements became gradually lower and the entrance to the building approached ground level. Librarians generally cautioned against including non-library functions other than a lecture room, as this could become a drain on the resources of a small organization and result in the curtailment of library service.[9] If the library were large enough to have an art room, music room or special book collection, these would be located on a second floor, in order to isolate them from the library proper.

The best overall shape for the library was thought to be the rectangle (the closer to the square, the better), in that the pure geometric figure maximizes the ratio of usable floor space to length of exterior wall. Writers recommended keeping the space on the library floor as open and free of walls as possible. This would permit easiest supervision, guarantee flexibility in rearrangement, if and when library practices changed, and allow natural light to penetrate far into the interior. Partitioning could be accomplished with bookshelves and, where auditory isolation was desired, glass panels could be inserted above the bookshelves. The recommended functional disposition of the library floor featured the delivery desk in the center, facing the entrance vestibule. The vestibule was often closed off from the library floor, in order to promote efficiency in heating and to isolate traffic to the basement. In all but the smallest libraries, there were separate reading rooms for adults and children, one on each side of the delivery area.

This resulted in a symmetrical [illegible] sometimes termed the "Carnegie" plan. All services involving the public were handled from the delivery desk. In the smaller libraries work space for the librarian would be located behind the desk, partitioned off from the reading rooms by bookshelves. Were the library large enough to require a bookstack, this would be located directly behind the delivery desk, a placement which was felt to be advantageous for future expansion. The librarian's office would then be displaced to one of the rear corners, usually behind the children's room. In the opposite rear corner would be a reference room or alcove. This triangular arrangement of reading rooms and stack made possible easy visual supervision by one attendant sitting at the delivery desk. In going from one area to another, patrons were compelled to pass close to the desk, which ensured tight physical control as well. The radiating stack, in which the bookshelves were arranged to radiate from the delivery desk, was designed to maximize ease of supervision. This stack type enjoyed considerable popularity during the first decade of the century. It was not without its opponents, however, and seems to have quickly fallen from favor. It was believed to be wasteful of space and it made the stack room difficult to enlarge at the rear.[10] Sixteen Iowa libraries, all erected between 1900 and 1910, are known to have had radiating stacks.[11]

The Carnegie Corporation began to play a direct role in library planning only after this standard parti had gained a certain acceptance. Aware that Carnegie's largesse was often squandered on gaudy non-functional buildings, James Bertram, Carnegie's secretary in charge of the library program, decided that local library boards needed not only money, but also guidance in planning buildings well suited for library service. In 1908, he began to require that plans be submitted to him for approval before a grant could be finalized. In 1911, Bertram came to feel that further direction was in order. In consultation with various leading librarians and architects, he published a leaflet entitled "Notes on Library Bildings [sic]," which was sent to each community along with the promise of funding. The leaflet, which went through six editions from 1911 to 1918, sought to provide certain minimum standards for functional buildings and illustrated seven model plans intended to embody these standards.

All show rectangular buildings consisting of an open library floor perched on a bigh basement. Plans A and B correspond to the "butterfly" plan, with a central desk, twin reading rooms and librarian's work space behind the desk. The 1918 edition of the leaflet first showed the larger version of the plan, with a bookstack at center rear. The remaining plans are variants of the "butterfly" plan which seem to have been seldom followed in practice.[12]

Although librarians writing during the period 1900-1925 focussed their attention on the interior, giving detailed prescriptions for every aspect of the plan of the library, the architectural character of the exterior was a matter of equal concern to them. The library's mission in encouraging the diffusion of knowledge had to be reflected in its appearance. As Charles Soule wrote in 1902, "a library is so prominent a feature in the civilization of our age that it is properly a theme for the very best architectural setting."[13] If the library were to be effective, it would need to be "simple, refined and dignified, as becomes a temple of learning."[14] On the subject of architecture, however, librarians confined themselves mostly to general statements of principle, which they confidently left to architects to interpret. Architects were admonished to seek architectural excellence not in elaborate decoration but in fine proportions: "Where funds are limited, it is wise to spend very little on ornament, and to trust, for the beauty of the building, to the effect a good architect can get from proportion and color."[16] Brick was universally recommended as the best building material. It was inexpensive, fireproof and less severe in character than stone. Librarians fixed upon proper fenestration as a means of attracting the public. The front windows, they argued, should be large and low-silled. In this way, by opening the interior to view from the street, the windows would serve as advertisement for the library and tempt people to enter by arousing their curiosity.[17] The desire for an atmosphere of hospitality was an argument used occasionally against the classical style for library buildings: "In addition to the greater expense due to much stone work, elaborate cornice and carvings, the Greek type of library building has not produced the home-like atmosphere and intimacy desired particularly in a small building."[18] The Georgian and English cottage styles, on the other hand, were favored:

> The Georgian or its prototype in this country, the Colonial style of building, is well suited to small library requirements. While of Greek antecedents, it has become domesticated, and it is therefore less institutional in impression, and it is compact.
>
> The English cottage type of building is also excellently suited for small library requirements. . . . Plate 38 shows a library building of this type which suggests hospitality and charm.19

The search for domesticity led writers to urge the use of low ceilings, fireplaces, natural woodwork, light-colored walls and many small tables rather than fewer long ones.

THE IOWA LIBRARIES, 1900 - 1940

Plan

Although most libraries have experienced some renovation over the years, it is virtually always possible, by means of architect's plans, old photographs and the written prescriptions of library planners, to reconstruct the original disposition of the interior. Certain changes have been common. Growth of the collection and expanded services have forced many libraries to convert the basement lecture room into a children's room, thereby leaving the entire upper story for the adult library. Changing styles of librarianship have prompted the frequent dismantling of the bookstack. The stack has become a reading area and the shelves, formerly concentrated there, are dispersed throughout the library floor, making both stack and reading rooms places in which shelves and tables mingle.

The plans of the libraries erected in Iowa from 1900 to 1940 fall into six distinct types. With the exception of Plan Type V, which is represented by only four known examples, the plan types are variants of the "butterfly" plan recommended by library planners.

I. The smallest libraries are usually simple rectangles. The principal story, devoted to library services, is a single space on the interior. Division into functional areas is often suggested by wooden ceiling beams, which, due to the low height of the ceiling, are sometimes quite conspicuous. The entrance is through a closed vestibule located in the center of one of the long sides. The vestibule may project from the front of the building or it may protrude into the interior. The delivery desk is in the center of the room

and faces the entrance. The space immediately behind the desk, usually partitioned off by bookshelves, is reserved for the use of the librarian and staff. To the left and right of the delivery area are the reading areas, one for adults and one for children. The book collection is kept in wallshelves around the perimeter of the interior. Occasionally (e.g. Eldon) there might be a reference alcove in the rear corner behind the adult reading area. Although the usual location for the basement stairs is in the vestibule, at one side of the stairs leading up to the library floor, a separate basement entrance at the rear of the building is not uncommon.

Libraries corresponding to Plan Type I are: Belle Plaine, Colfax, Dumont, Dunlap, Eldon, Greenfield, Grundy Center, Hamburg, Peterson, Reinbeck, Sigourney.[20]

II. The libraries of this type, generally somewhat larger than those of Plan Type I, also have open interiors, but differ in having a bookstack at center rear behind the delivery desk. The librarian's office is located on one side of the bookstack, in the rear corner behind the children's reading area. Occasionally it is walled off from the rest of the interior. The opposite rear corner is usually occupied by a reference or study alcove. The bookshelves in the stack either run from front to rear or radiate from the desk. In some cases the stack projects slightly from the rear of the building (e.g. Woodbine) or it may be entirely an appendage (e.g. Nashua).

Libraries corresponding to Plan Type II are: Bedford, Bloomfield, Creston, Hawarden, Malvern, Mount Ayr, Nashua, Tama, Toledo, Traer, Woodbine.

III. The libraries of Type III retain the basic disposition of functional areas seen in Type II. They are still larger buildings, however, and the interiors are no longer single spaces, but instead divided into distinct rooms. Although rectangular and symmetrically planned, they more nearly approach the square than the smaller buildings. The plan of the library floor may be described as sexpartite. Most examples are clearly divided into two zones of three parts each: a front zone composed of central delivery room (and entrance vestibule), flanked on either side by a reading room; and a rear zone composed of central bookstack, flanked on one side by

the librarian's office and on the other by a reference room. The front zone is deeper from front to rear than the rear zone and may also be somewhat wider, creating an overall shape that departs somewhat from the pure rectangle. In the larger examples of this type, the delivery room is sometimes treated as a central rotunda and vaulted (e.g. Waterloo-Main) or domed (e.g. Webster City, Iowa Falls, Council Bluffs). In spite of their compartmentalization, the interiors often retain the effect of spaciousness seen in the smaller libraries. The openings connecting the delivery room to the reading rooms and the bookstack, often either arched or set with columns in-antis, are usually high and wide. The bookstack is generally wider than the delivery room and may be entered directly from the reading rooms. Particularly in the larger libraries, it often projects substantially from the rear of the building.

Libraries corresponding to the sexpartite plan (Type III) are: Carroll, Cedar Rapids, Chariton, Charles City, Cherokee, Clinton, Council Bluffs, Cresco, Denison, Eldora, Humboldt, Indianola, Iowa Falls, Manchester, Mason City, Missouri Valley, New Hampton, Onawa, Osage, Osceola, Oskaloosa, Red Oak, Shenandoah, Villisca, Vinton, Waterloo-Main, Webster City.

IV. Type IV is a development of the orthodox sexpartite plan. The delivery room is placed in the center. One or both of the reading rooms extend the full depth of the building, resulting in an "H" or dumbbell configuration of reading and delivery rooms. The bookstack projects from the rear, in some cases in its entirety, creating a building T-shaped in outline. In some of the Type-IV libraries, the direct relationship between the stack and the delivery and reading rooms has been lost through the insertion of a workroom. Many of these libraries are relatively large and their stacks may have been originally closed to the public.

Examples of Type IV are: Atlantic, Fort Dodge, Glenwood, Grinnell, Iowa City, Ottumwa, Sheldon.

V. A few libraries belong to a type in which a reading room on one side of a central rotunda balances a bookstack on the other. With the exception of Anamosa, these are large, two-story buildings. Examples are: Anamosa, Centerville, Des Moines, Davenport II.

[illegible]. Iowa has several examples of a variant of the "butterfly" plan

adapted for a street-corner location. The entrance is through a corner vestibule. The two reading rooms are at right angles to each other. The bookstack is a quadrant circle, located in the rear corner, wedged between the reading rooms. The shelves radiate from the central delivery desk. The librarian's office and possibly also a reference or study room are found in front, near the vestibule.

Libraries corresponding to Plan Type VI are: Hampton, Eagle Grove, Marengo, Marshalltown, Perry, West Liberty.

Mass and Elevation

The small library type is as much a matter of exterior form as it is of interior plan. In their massing and elevation the libraries of this period share many characteristics in common.

The overwhelming majority are rectangular blocks with symmetrical front facades. These may be described and classified by the treatment of the roof, the treatment of the entrance and the pattern of fenestration.

The roof may be one of three types: not visible, concealed behind a parapet; hipped; or gabled, with side gable ends. In libraries with the sexpartite plan, the roof over the rear zone is most often treated as an appendage to the main roof. Where the main roof is hipped, the rear roof is either flat or a separate, lower hipped form. Where the main roof is gabled, the rear roof is usually flat. Although there is little discernible pattern of variation in the form of the rectangular block libraries in terms of size, it should be noted that the two-story libraries are generally "roofless." Libraries such as Boone and Nevada are based on the Italian palazzo, a building type in which visible roofs are traditionally absent.

Perhaps the most characteristic feature of the libraries, both large and small, is the presence of a prominent entrance pavilion. Very few libraries mark the entrance by nothing more than a doorframe. The entrance pavilion usually occupies the center bay of a three- or five-bay facade. It defines the extent of the vestibule and delivery lobby, i.e. the center "part" of the sexpartite plan, and normally projects, either slightly or substantially, from the facade.

With classical libraries, the center pavilion is most often an orthodox portico, generally pedimented on hipped- or gable-roofed

libraries, and unpedimented on libraries without visible roofs. These porticos are rarely fully prostyle, to the extent that they form ample porches. They are instead either engaged or stand only slightly in advance of the pavilion wall. The porch, if there is one, is usually recessed. The most common types of portico are the prostyle-distyle, with coupled columns (e.g. Clinton, Humboldt, Marion, Mason City, Waterloo-Main, Webster City), and the distyle-in-antis (e.g. Charles City, Iowa Falls, Manchester, Ottumwa, Sheldon, Waterloo-West).

Among other types of center pavilion that appear, if not frequently, at least with some regularity, the following might be mentioned. Many pavilions consist simply of a flat wall surface standing in advance of the main wall. The pavilion wall serves as a background against which the often elaborate doorframe is displayed. With hipped- and gable-roofed libraries, the wall will be finished at the top with a full triangular pediment, with a raking cornice returned slightly at the corners (e.g. Sigourney), or with a shaped gable (e.g. Bedford, Emmetsburg, Osceola, Vinton). Roofless libraries usually have no pavilion pediment. The main cornice and parapet are continued across the pavilion and elaborated with paneling and various sorts of acroteria. Other pavilions are variations on a triumphal arch motif, featuring an arch framed by piers or pilasters (e.g. Boone, Estherville, Hampton, LeMars, Perry).

The great height of these small, one-story buildings, perched on top of their high basements, resulted in a variety of solutions to the matter of base levels for the pavilion. In this regard the pavilions fall into two general categories. The entrance door may be at the level of the main floor, in which case the stairs leading up to the library will be entirely outside stairs. It may also be at a level somewhat lower than the main floor, with the stairs divided between the exterior stoop and a staircase within the vestibule. Where the entrance level is dropped, the base of the portico, if there is one, may descend below the watertable, to line up with the base of the door (e.g. Humboldt, LeMars, Manchester). The common solution, which better accords with orthodox classical design, keeps the base of the portico at the level of the main floor (e.g. Cherokee, Iowa Falls, Marion, Sheldon, Waterloo-West). The difference in level between entrance and portico assumes the dimension of a pedestal for

the columns and piers of the portico.

One of the most noticeable characteristics of the fenestration of the libraries is the relatively large amount of wall area on the front facade devoted to window openings. Natural light was highly valued by librarians of the period. Because the side windows were generally kept small and high, in order that the bookshelves underneath could be uninterrupted, the front windows became the principal source of light for the interior. The common tendency was to place one large window in the front wall of each reading room and divide it into thirds by vertical mullions or to place three tall, narrow windows close together. This resulted in a three-bay facade. There are also libraries of five bays, with autonomous single or double windows, although this is not as common as the tripartite window motif.

The need for large front windows seems to have created a problem in relating the fenestration to the center pavilion. In libraries such as Chariton, Sigourney, Vinton or Waterloo-West, a certain tension may be detected between the large scale and predominantly horizontal proportions of the side windows and the tighter scale and vertical proportions of the pavilion. A solution much in evidence involves treating the windows in such a way that they become part of a background against which the portico stands out as a figure. By this means the pavilion is allowed greater freedom to seek its own scale and proportions, than if windows and pavilion were both treated as figures set against the wall, and the generous scale of the windows need not seem improper next to the slenderer, more diminutive pavilion. At Nashua, for example, the windows are large enough that what remains of the wall takes on the character of a narrow frame and there is no tension felt between the windows and the multiple small elements of the pavilion. A number of the classical libraries (e.g. Ames, Humboldt, Manchester, Marion, Traer, Waterloo-Main) exhibit the same phenomenon. They feature groupings of three tall, narrow windows at either side of distyle porticos. Due to the spacing of the windows, the particular areal relationship of opening to wall and the generally very simple framing of the windows (most often merely a flush lintel and a sill), the windows merge with the wall to become a gridded, patterned background.

Another problem evident in the design of the libraries involves the fenestration of the basement. The basement, with its lecture room, required adequate illumination. This resulted in the need for large windows set directly at grade. If the basement is not clearly articulated on the exterior, by treating it, for example, as an emphatic classical basement, the building may seem to have a first story submerged partially underground. The lack of an adequate visual basement is evident at such libraries as Glenwood, Hampton, Indianola or Perry.

Libraries that clearly do not belong to the rectangular block form-type are relatively few in number. Several other distinct types exist, however, and deserve mention. Libraries with exterior domes are rare in Iowa. Centerville and Iowa Falls are rectangular block buildings with a dome erupting through the roof. Ottumwa, a larger and more elaborate building, consists of various subsidiary masses grouped pyramidically around the central dome. Fort Dodge was similarly massed, until a second story was added in 1930. Several medium-sized libraries - Atlantic, Grinnell and Iowa City, all designed by Liebbe, Nourse and Rasmussen, and Waterloo-Main - feature a dominant central mass of 1½ or 2 stories extending from front to rear. This central mass, either front-gabled or hipped, is flanked by lower, one-story hipped masses. There is an interesting group of irregular libraries, all designed by Patton and Miller: Algona, Eldora, Marengo, Mount Pleasant, West Liberty. These feature asymmetrical facades with roofs composed of gables intersecting in T or L formations. Their plans vary. Algona's plan is unique and does not fit into any of the six types. West Liberty is an example of Type VI, with a corner entrance and a quadrant bookstack. Eldora has a sexpartite plan (III), with the reading rooms slightly different in shape. Two of the Plan VI libraries clearly express their plan-type on the exterior. Corner entrance pavilions, conceived as circular or octagonal tempietti, serve as hinges joining the twin facades of the reading rooms.

Style

A widespread characteristic of the libraries is their architectural simplicity. Although revivalist styles were used, there is a marked tendency to reduce decoration to a minimum or to favor styles, such

as the Georgian, which were inherently simple and in which an architect could be convincingly historicist without using much detail. The materials chosen also demonstrate a preference for simplicity. Brick is the most common material. Stone is normally limited to trim, to the elements of the order and to the basement.

The buildings fall into two broad stylistic categories - classical and medieval. The classical libraries tend to be essentially astylar and rustic in character. Except on the larger buildings, the use of an order is generally restricted to the central pavilion. The favored orders are the Tuscan and a stripped-down, unfluted Roman Doric. The classical is often fused with styles, such as the Craftsman or the Prairie School, that project an image of informality and domesticity. In this regard one might note, for example, the use of features such as exposed rafter ends, brackets or chunky modillions in conjunction with distinctly classical elements (e.g. Chariton, Charles City, Sigourney). Libraries with Georgian/Federal characteristics are numerous. In certain of these, this is limited to the doorframe (e.g. Bedford, Eldora, Shenandoah). In others, the Georgian emage extends to elevation and mass as well as detail (e.g. Cherokee, Glenwood, Hamburg, Perry, Sigourney).

Among the medieval libraries there are several tendencies. A number of libraries strive for a fairly high-style English late medieval or Perpendicular effect. All make use of depressed Tudor arches and label molds to frame the openings. Spirit Lake, West Liberty, Audubon, Monticello, Marengo and Oelwein are among the better examples of this style. Other libraries affect the character of the rustic English cottage, using half timbering, wooden bargeboards, diamond-paned windows, wall overhangs and tapestry brick laid on the diagonal to simulate nogging. Such libraries are Alden, Bloomfield, Colfax, Laurens and Red Oak.

A significantly large number of libraries are neither explicitly medieval nor classical, but instead seek a Flemish or Spanish Renaissance character. This effect is achieved principally through the use of shaped gable ends and elaborate Dietterlin-esque doorframes. Such libraries are Algona, Eldora, Emmetsburg, Osceola and Vinton.

Only a few libraries, all of which show the influence of the Prairie School, are almost totally free of historical reminiscence. Such libraries are Onawa, Carroll, Sutherland and Woodbine. Two branch

buildings of the Sioux City Public Library, the Smith Villa and Fairmount Branches, are frankly Prairie School in style.

Siting

The siting of the libraries within the townscapes of which they are components was not systematically considered by the survey. Nonetheless, a few general statements may be made on this subject. The nineteenth-century libraries are all situated in downtown commercial districts, most of them on constricted lots along major business streets. Library planners of the first several decades of this century regarded such sites as undesirable. The library, they felt, should be centrally located, but it should also be free from noise, be well lit, have the sort of home-like character that would make its patrons feel comfortable and have space for expansion. Thus, although many libraries of the early twentieth century are located on main commercial streets, a location on the edge of the downtown district, bordering one of the residential districts, is more common. Most of the libraries are sited much like the private dwellings surrounding them. They sit in the center of ample landscaped lots. Street-corner locations are not uncommon.

NOTES

1. For the sake of convenience, the libraries are referred to in the report simply by the names of the cities in which they are located. Where a city has had more than one library building over the years, Roman numerals are used after the name to indicate chronology. The proper names of the libraries are listed on the inventory forms.

2. John Cotton Dana, A Library Primer, 2nd ed. (Chicago: Library Bureau, 1900), p.15.

3. William H. Jordy, American Buildings and Their Architects: Progressive and Academic Ideals at the Turn of the Twentieth Century, (Garden City, N.Y.: Anchor Press/Doubleday, 1976), pp.314-375; Nikolaus Pevsner, "Libraries: Nutrimentum Spiritus," Architectural Review, vol.130, October 1961, pp.241-244.

4. Arthur E. Bostwick, The American Public Library, New York/London: D. Appleton and Company, 1910), p.39.

5. Louis W. Claude, "Some Recent Developments in Small Library Design," Wisconsin Library Bulletin, vol.4, January/February 1908, p.10.

6. Technically speaking, it was less a "bookstack," which by definition implies concentrated storage, than a "book room."

7. Grant C. Miller, "Library Buildings," Quarterly of the Iowa Library Commission, vol.3, January 1903, p.5.

8. Charles C. Soule, Library Rooms and Buildings, American Library Association Publishing Board Library Tract, No. 4 (Boston: Houghton, Mifflin and Co., 1902), p.13; Cornelia Marvin, Small Library Buildings: A Collection of Plans Contributed by the League of Library Commissions, (Boston: American Library Association, 1908), p.9.

9. Soule, p.10; Purd B. Wright, "Buildings for Small Libraries," Quarterly of the Iowa Library Commission, vol.3, April 1903, pp.29-30.

10. Miller, p.7; Wright, p.30.

11. The sixteen libraries known to have had radiating stacks are: Cherokee, Clinton, Council Bluffs, Eagle Grove, Eldora, Iowa City, Manchester, Marengo, Marshalltown, Mason City, Oskaloosa, Perry, Webster City, Winterset, Hampton, W.Liberty. This is hardly a complete li

12. There is one library in Iowa based on Plan F. This is Logan, which was finished in 1920. Clear Lake (1916-18) is the only known example of Plan C. There are no Iowa libraries that seem to be derived from Plans D and E.

13. Soule, p.21.

14. Claude, p.11.

15. Cornelia Marvin voiced the position of many of her librarian colleagues, when she wrote in the introduction to Small Library Buildings: "Little attempt has been made to criticize architectural design, or to make suggestions which should come from competent architects." (p.6).

16. Soule, p.21.

17. Bostwick, p.285.

18. Public Library Commission of Indiana, Fifth Biennial Report, 1906-1908, pp.36-37.

19. Chalmers Hadley, Library Buildings: Notes and Plans, (Chicago: American Library Association, 1924), pp.18-19.

20. This and the following lists of libraries belonging to the various plan types are not necessarily complete.

SURVEY METHODOLOGY

The survey focussed initially on identifying all library buildings erected prior to 1940 that were designed specifically as libraries (i.e. libraries housed in buildings erected originally to serve other purposes were excluded from consideration). Information was gathered principally from the following sources: a questionnaire sent to librarians of all libraries founded before 1940, which requested basic historical and descriptive information; a second questionnaire sent to librarians who had not responded to the first; systematic searches of local historical literature, particularly county and city history books; publications of the Iowa State Library Commission; records of the Carnegie Corporation; professional literature of library planning; and field examination by teams of researchers, who photographed the buildings, both inside and out, drew sketch plans, took overall measurements and made notes on materials and state of repair (approximately 80% of the libraries were recorded in this way).

Architectural Evaluation

The architectural significance of the libraries was assessed on two grounds: quality as a work of architecture; and integrity of original fabric. Not enough information was gathered on the siting of the buildings to assess their significance as urban landmarks.

In judging architectural quality, the following considerations were kept in mind: 1) basic design quality, i.e. treatment of massing, proportion, scale, detailing, etc.; 2) how well certain design problems endemic to the small library type (i.e. relation of the scale of the front fenestration to that of the entrance pavilion; provision of an adequate visual base for the building) had been solved; 3) whether the building was representative of the small library type in one of its variants; 4) how well the building seemed to embody the intentions of librarians and library planners of the early twentieth century regarding the architectural character of library buildings.

Each building was given one of five ratings for architectural

quality: Exceptional, Excellent, Good, Fair, Poor. In judging integrity, the building was given one of four ratings: Excellent, Good, Fair, Poor. Buildings rated Poor for integrity were considered to have substantially lost the features and qualities for which they might have achieved significance. Architectural quality was considered the primary evaluative factor, with integrity serving merely as an adjustment to it. Buildings rated Exceptional, Excellent or Good for architectural quality were considered eligible for the Register, unless their integrity was rated Poor. Buildings rated architecturally Fair were considered eligible only if their integrity was Excellent. Buildings rated architecturally Poor were considered ineligible, despite their state of preservation.

The public library is among the most prominent of local civic institutions in Iowa. Nearly 400 public libraries exist in the state today in communities ranging in size from Des Moines to Rinard (pop. 88). Although their services vary, all share in common one fact: local libraries are above all public institutions, receiving most, if not all, of their financial support from municipal tax levies. This has not always been the case.

The library as a public institution is a 19th century concept. Throughout much of western history, the term "library" referred either to an individual's own personal collection, lent at the owner's discretion, or to the collection of an institution. In Europe, most of the earliest libraries were monastic. In the United States, colleges and seminaries maintained collections limited largely to scholarly use. By the 1860's, Iowa too had institutional libraries, including those of Wartburg College (Waverly), the University of Iowa, Simpson College (Indianola), and Luther College (Decorah). Personal collections also existed in mid-19th century Iowa. One early collection that is still extant belonged to Elbridge Gerry Potter, who in the 1840's built an extensive farming enterprise west of Bellevue and lent his books (coded by number and strips of color for easier reshelving) to many friends and acquaintances.[1] Another

type of library, also found in Iowa, was the joint-stock association, "gathered and controlled by voluntary associations of people", with services limited to those who purchased stock.[2]

During the 19th century, new forms of library activity gradually enlarged the constituency for library services. By 1850 a number of states, including Iowa, had enacted legislation providing for school district libraries, funded by taxes and available to all inhabitants within the district. Although the school district library concept was not widely adopted, its premises influenced public library development: 1) free service to the community; 2) state aid; and 3) the recognition of the library as an instrument of public education.[3] Another form was the endowed library, open to the public but funded and managed by private philanthropy. Kendall Young, of Webster City, followed in Iowa the example set earlier by John Jacob Astor and J.P. Morgan, in New York, among others.

In tracing the idea of the free public library, many historians cite the contribution of reform movements originating in New England in the decades immediately preceding the Civil War. Relevant elements of this reform philosophy included the importance of the individual and the desirability of self-improvement, and the belief that the state should bear responsibility for the welfare and betterment of its

less fortunate citizens by establishing asylums, almshouses, hospitals, and the like.[4] These elements combined with national trends encouraging the general growth of public educational institutions to develop the concept of the free public library. Such a library would be dedicated to "securing a citizenship of intelligence and sense of moral obligation," assisting in the "formulation of civic character," and acting as "a safeguard to the young and a source of inspiration to all,"[5] as well as offering the public a useful and readily-available source of reading matter.

The library conceived as a public service institution became immensely popular in 19th century America. The movement, begun in New York and New England before the Civil War, spread westward in the following decades, to achieve its greatest momentum in the thirty years preceding World War I. Apart from the northeast, the states of the upper Midwest proved the most fertile ground for the public library movement, reflecting the influence of the many New Yorkers and New Englanders who settled here. Among these states was Iowa, where citizens organized reading rooms and library associations, promoted library philosophy, and obtained municipal support for hundreds of public libraries.

Although each of the state's public libraries has its own history, the Iowa public library experience is largely a collective one. Using similar methods, more than 100

communities built public libraries, the majority during the "formative" years between 1890 and 1917. By concentrating on this common experience, one may better understand the public library as a geographically broad-based civic phenomenon, and thereby develop a context in which to understand the role of the individual library in the community, and in Iowa as a whole.

In 1839, the Iowa territorial legislature passed a bill "for the incorporation of public libraries." Such libraries, however, were not tax-supported, instead deriving income from sale of shares or annual dues.[6] Not until 1870 did Iowa again consider public library legislation, when the General Assembly authorized "the city council of any city of the first or second class to establish a free public library and to levy and annual tax..."[7] This the General Assembly amended in 1872 so that voter approval was required before any city or incorporated town could lawfully establish a free public library.[8] Except for periodic amendments concerning millage rates and the constitution of local public library boards,[9] the act of 1872 stood as the legal framework for Iowa public library development until 1923, when the election requirement was dropped.

From 1872 to 1940, nearly 300 Iowa communities organized free public libraries, housing their collections in buildings ranging from the monumental Beaux Arts edifice

in Des Moines to converted storefronts and old fire stations in the state's numerous small towns. Regardless of their size or date of establishment, however, many of Iowa's public libraries share common origins. An informal group, or, more often, an existing society or association, gathered a few books, solicited donations, and opened a "reading room", either in rented quarters or in a member's front parlor. The "library" was either a subscription affair, in which members purchased stock in exchange for borrowing privileges, or an association library, to which members (or the public at large) paid an annual membership fee or weekly borrowing charge. After a period of years (anywhere from 1 to 20 or more, but generally within 10), the founding group generally was able to arouse enough public interest to bring the question of establishing and maintaining a public library to a municipal vote. With few exceptions, the townspeople approved the referendum, and the community had taken the first, most important, steps toward obtaining a free public library.

The participation of women -- as founders of local library associations as well as librarians -- also characterized the Iowa public library movement, particularly as it gathered momentum in the 1890's. This reflected a national tendency at this time in which women became involved in educational and cultural activities on many levels. The

1890's also saw the growth of many women's organizations: most important, perhaps in the history of library development, was the National Federation of Women's Clubs (1890). Local clubs in the Iowa State Federation (1893) were often the principal instigators of public library interest in their communities; indeed, many local clubs were first organized around an informal exchange of books.[10] Coupled with this cultural interest was a strong sense of mission directed not only toward "self-improvement" but toward the improvement of the community at large. Professional and local library advocates considered the ready availability of books (through a public library) an important element in the educational process, particularly for adults seeking, through expanded knowledge, the "means to a better life."[11]

In Iowa, organizations that established library services included civic associations, literary and reading clubs, the YMCA, DAR, WCTU and, of course, Women's Clubs (which could have many different local names, Philomena or Clio, for example). Church-related groups were also active, but, generally speaking, the connection with a particular religious denomination tended to limit the appeal of church-sponsored library associations or reading rooms to the community at large.[12]

Before 1872, only 20 known subscription or association libraries existed in Iowa, twelve of which had been

established by men's organizations. All were located in principal population centers and/or county seats, and all but three of the communities (Sioux City, Council Bluffs, and Des Moines) were located in the eastern half of the state. Following the passage of public library legislation in 1872, library association activity increased, with 19 new association libraries founded between 1873 and 1879, and 10 more between 1880 and 1889. Local interest in publicly-supported free libraries developed rather slowly, however, with only 15 towns voting a tax by 1889.

Public library promotion on a statewide level began when Ada North, head librarian at the State University of Iowa, organized the first meeting of the Iowa Library Association in 1889. This society of library workers and other interested persons had as its initial purpose the encouragement of "a more general interest and cooperation in library progress."[13] Although the extent of the Association's proselytizing efforts is unclear, the decade following its establishment saw the founding of 34 library associations and tax support for public libraries voted in 29 communities. Of the communities which would have a free public library by 1940, 49, or about 18 per cent, had obtained tax support for their libraries by 1900.

In 1900, the state legislature created the Iowa Library Commission, for the "aggressive, systematic

extension of library privileges to all the people in the state."[14] This act resulted from intensive lobbying efforts by State Librarian Johnson Brigham, ILA President W.H. Johnston, the State Teacher's Association, and the Iowa Federation of Women's Clubs, all of whom saw the need for a "central bureau" of information to advise, supervise and encourage interest in library matters.[15] In its first decades of existence, the Commission's Secretary, Alice S. Tyler, developed an outreach program of public education with the aim of establishing free libraries throughout Iowa. Tyler's initial program focused on ways to organize library associations, to develop local support for public libraries, and to work with Andrew Carnegie's stipulations for community receipt of his library building grants.[16]

The work of Alice Tyler and the Iowa Library Commission apparently met with eminent success. After 1900, library activity significantly increased in Iowa, both in the number of library associations established and in the number of communities voting to support free public libraries. During the first 20 years (1901-1920), at least 75 library associations appeared in Iowa communities, and 86 communities voted tax support for public libraries, 30 votes occurring in the years 1901-1903 alone. By 1920, fully 50 per cent of the 272 libraries examined in this study were in existence.

The years 1901-1920 were also within the period of Andrew Carnegie's nationwide program of grants to communities for the erection of library buildings.[17] Some writers say that Carnegie's gifts provided "the most effective impetus to the public library movement."[18] Others acknowledge that Carnegie gave communities a dramatic incentive to establish tax-supported libraries, but insist that the movement was well under way when Carnegie began his "wholesale" grant program in 1896.[19] The major criticism of his program has been that, particularly in the later years, Carnegie offered building funds to communities too small to provide adequate library services with their limited tax revenues. The result, it is held, was that inadequately funded small-town libraries proliferated at the expense of potentially more effective county or regional systems.[20]

Did Carnegie's offer of grants actually initiate library activity in the recipient communities of Iowa, and thus spur public library development? If one compares the dates of Carnegie grants with known dates of local library activity and dates of municipal votes on public libraries, the influence of the grants seems significant indeed.

Of the 99 communities receiving Carnegie buildings (Waterloo and Sioux City each received two),[21] 25 per cent had association or subscription libraries less than

two years old at the time of the Carnegie offer. Of these 23 communities, 9 established some form of library association the year preceding the Carnegie offer, and 7 had no previous library experience at all. However, the formation of a library association was only an optional preliminary (although extremely widespread) to applying for Carnegie funds. Absolute requirements to be met before Carnegie formally approved a grant were two: the community had to provide an appropriate site, and had to agree to support the public library through an annual maintenance agreement of 10 per cent of the total amount of the Carnegie grant.[22] The latter stipulation meant in Iowa that a prospective community recipient must, by municipal vote, have agreed to an annual tax levy for the public library before Carnegie confirmed the building funds.

In looking at the relationship between the dates of Carnegie grant offers and of municipal elections on the library question, it is clear that the prospect of a "free" library building was an incentive toward the establishment of tax-supported libraries in Iowa. Slightly over 50 per cent of "Carnegie communities" chose to support a public library within one year of receiving a grant offer. Of these 51 communities, fully 30 show library referenda and Carnegie grants occurring in the same year. In 8

communities, the vote did not occur until the year after Carnegie indicated a grant was available.

Carnegie's building program had another apparent effect; it reinforced beliefs that the library should be a public institution, "an institution of government" and "an essential part of our educational system"[23] rather than a semi-private organization for only those willing and able to pay directly for library services. However, Carnegie's carrot-and-stick approach in a sense forced public involvement by requiring a guarantee of local tax support before granting funds. In this context, it becomes difficult to determine how much of Iowa's public library enthusiasm in these years expressed concerns for public education and how much exemplified competition among communities to obtain imposing civic monuments.[24]

On the other hand, it is clear that the Carnegie program substantially contributed to the housing of library collections in library buildings. In 1900, only 10 Iowa communities had library buildings specifically designed for the housing and circulation of books. By 1919, there existed 101 Carnegie buildings, and 14 more erected through local philanthropy. Only two (Des Moines and Forest City) owed their construction solely to municipal tax funds. Another 20 communities apparently did not have library buildings.[25]

These figures suggest that Iowa communities may have relied overmuch on Andrew Carnegie as the source of library buildings. This may have been because library advocates in towns in Iowa and a few other midwestern states could muster less local support than could people in eastern states where financial benefactors besides Carnegie were willing to support library developments. Andrew Carnegie, noted one observer with Iowa in mind, "doubtless counts it as an especial triumph for his propaganda when he loads scores of libraries upon the public funds in States that have naturally little interest in library matters."[26] Whether this reflected a Midwestern lack of "initiative rather than enterprise," as the Nation concluded, is difficult to say. But the fact of the state's weak community drive to make long term library committments obviously worried members of the Iowa Library Commission. They pleaded with communities "to vote upon the establishment and maintenance of a library... before applying to Mr. Carnegie for a gift of a building, thus permitting the question of the institution to stand or fall on its own merits as a public collection of books without regard to a building in which it may be housed."[27]

The principal "construction phase" of the Iowa public library movement occurred during the years of Carnegie grants. From 1921 to 1940, only 7 library buildings are

known to have been constructed, and only 3 during 1941-50.[28] This contrasts sharply with the approximately 80 public libraries founded during the period of 1921-1940, with no fewer than 32 communities voting to have a public library in the 1936-38 biennium alone.[29] These figures strongly suggest that Carnegie's -- and the library profession's -- concerns about how library materials should be housed were not shared by the Iowa public at large. As Carnegie's grants program came to an end, so did, for the most part, the construction of library buildings in Iowa, and the question of book storage became primarily that of adequate space. This is evident in data gathered for 52 communities presently without buildings designed specifically for library use, which show that 21 public libraries are housed in town or city hall facilities, while 31 others are found in buildings whose original uses range from churches, schools and commercial structures to fire stations, residences, and in one case (Elkader) an old power plant.[30]

Although library construction programs declined after World War I, the number of public libraries grew. Accounting for the increase were many very small towns, a fact that library professionals viewed with concern. In the biennial report for 1920-22, the Iowa Library Commission observed that "with the increase in the number of public

libraries in the state the point of emphasis and the nature of library extension has necessarily changed."[31] Heretofore, the Commission had energetically worked toward the spread of public libraries throughout the state, with particular attention paid to towns of over 2000 inhabitants. Now,

> with the present high cost of maintenance even the maximum tax of five mills does not yield a sufficient income to adequately support a library in a town much less than 2,000 in population, and as there remain but five towns with population over 2,000 we can expect no large increase in the number of public libraries.[32]

To the chagrin of Commission staff, however, the local movement to found public libraries continued unabated. With little encouragement from the Commission, and in spite of the fact that Andrew Carnegie's building program ended in 1917, 41 communities established public libraries between 1921 and 1930. While the Library Commission sought to extend library services to rural areas through regional and county-wide library programs, people in towns around the state persisted in the idea that a local public library, however small, was a necessary accoutrement to civic self-esteem. The removal of the election requirement from the state library law in 1923 actually facilitated the founding of new public libraries: interested persons had only to persuade the city council to grant a small appropriation (which the Iowa Library Commission generally considered too

small) in order to establish a free public library of their own.[33] By 1930, the Commission was quite concerned:

> The time has come when the number of libraries becoming tax-supported is not a matter for congratulation, inasmuch as many are in towns too small (less than 2000 inhabitants) to adequately support libraries.[34]

Nonetheless, the notion that every self-respecting town must have its own public library had become ingrained in civic consciousness and carried its own momentum. In the next 10 years (1930-40), more than 40 communities established public libraries. The state organization continued to question the value of these small-town libraries, and their existence served to hamper Commission efforts to develop library services on a county or regional basis. Broader outreach services were needed, in the Commission's view, because, despite the number of public libraries organized since the initial 1872 legislation, in 1938 only 51 per cent of Iowa's inhabitants, mostly persons living in towns or cities, had any access at all to the benefits of the public library experience.[35]

County and regional systems, however, simply lacked support as a feasible alternative. Either a county was too small to mount a county-wide library program, or, because such a library would probably be located in the

county seat, small-town chauvinists in outlying areas rejected the idea. The regional approach, which originated in the southeastern U.S., also faced local resentment from Iowa's small-town inhabitants and boosters, who saw the "region" as an artificial, and meaningless, construct.

The overall trend of public library establishment in Iowa seems to have been influenced by the population and age of the communities themselves, suggesting that a certain degree of civic maturity was required as a "medium" for library organization. In 1872, library activity in Iowa concentrated in the eastern (and first settled) part of the state. The exceptions were Council Bluffs and Sioux City, which, although located far to the west on the Missouri River, dated from the early 1850's; and Des Moines, a military post in the 1840's and by 1857 the state capital. Although the trend is not entirely clear, by the 1930's the locus of public library organization had shifted decidedly toward the northwest part of the state, where initial settlement and town building had continued until late in the 19th century.

Contemporary population figures suggest another factor. Voters from larger communities tended to lead in approving tax-supported libraries. Shortly after 1900, most of Iowa's urban centers of over 3000 inhabitants had free

public libraries. During the period 1900-1920, public library activity spread to communities of less than 3000 people. In the next 20 years, the concerns of the Iowa Library Commission were borne out, as increasingly smaller communities (by the late 1930's, those with less than 1000 inhabitants) joined the public library movement.

Broadly speaking, it appears that in Iowa, the public library was an urban phenomenon, occurring first in areas of high population and relative civic maturity in the mid- to late-19th century. With the 20th century, the public library movement spread in a westerly direction, and into cities and towns of increasingly smaller size. There may also be a relationship between the existence of a major urban center in a county and the number of public libraries established within its boundaries. In counties dominated by a single large city, such as Polk, Scott, Woodbury, Pottawattamie, Linn, Johnson and Dubuque, there existed by 1940 only one public library (in the principal urban center), or, if more, the others appeared at relatively later dates. Proliferation of public libraries in some counties (most noticeably in the northwestern part of the state) may be attributed to the lack therein of communities able to dominate the county in terms of economic or social influences, or able to support a public library

capable of drawing patrons from outside the city limits. Certainly local chauvinism accounts, at least in part, for the creation of so many small-town libraries.

Statistics place Iowa in the front ranks of public library development in those formative years between 1890 and 1917. Although the movement had a nationwide following, it was strongest in the northeast and midwest. The midwest (Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, Wisconsin) also participated enthusiastically in the Carnegie library building program. This region ranked first in the number of communities receiving Carnegie grants and in the number of Carnegie buildings; and second in the total amount of Carnegie funds received. In the national context, Iowa ranked fourth in the number of recipient communities, sixth in number of buildings, and eighth in the amount of funding. Nationally, Carnegie made the greatest number of grants in 1901-1903, and the largest number of Carnegie grants to Iowa communities occurred in exactly those years. Iowa also ranked high among states in the early organization of its state library association and library commission. Finally, Iowa at Fairfield, boasted the first Carnegie library west of Pennsylvania, which was also the fourth of 1619 buildings erected with Carnegie funds granted between 1890 and 1917.[36]

What accounts for Iowa's -- and the Midwest's -- prominent role in the American public library experience? The influence of New England, carried west by settlers to the prairies and Great Lakes regions, has already been mentioned. Also, by 1890, these states, and their communities, had gone well past the frontier stage to a position of stability that permitted citizens to address qualities of life beyond the simple needs of making a living in a raw land. In the southeastern U.S., where the town was less important in certain respects than the county or (before the Civil War) the plantation, communities were still recovering from wartime economic and social dislocation. With certain notable exceptions, much of the far west was in 1890 still working out of the frontier stage, its towns and camps at the mercy of a notoriously unstable mining economy.

The 30 years before World War I were also a time of great prosperity in Iowa and the midwest generally -- a "golden age" of agriculture. Such prosperity allowed communities the luxury of imposing taxes for support of public libraries. In Iowa, this was also a period in which monumental civic architecture achieved wide popularity. Construction of library buildings coincided with the erection of many new, and decidedly grand, county courthouses in this state from the late 1880's to the first world war.

Credit is certainly due the Iowa State Library Commission, whose programs brought the public library idea to towns throughout the state. Iowa's commission ranked with those of Wisconsin, Minnesota and Nebraska as having exerted, in the words of one contemporary observor, an "especially strong influence on recent library development."[37] A certain degree of competition among states as well as communities, surely contributed to the spread of local libraries. Another factor was the growing participation of women in cultural, educational and social institutions. Women became librarians, participated as lay and professional members of statewide library programs, and on the local level organized not only to promote libraries, but to influence local educational and social practices. More than a few Iowa libraries grew out of "community betterment" projects developed by local women.

Sixty and more years have passed since most of Iowa's early libraries were built. The movement that created them in Iowa grew out of national and regional trends in economy and society fully as much as it reflected local initiative. The broad trends, however, though seldom visible at the community level, have nevertheless left an enduring imprint locally. The town library today is viewed as a necessary civic service, functioning not only as a tool

for education but often as an important element of a town's self-image. Moreover, the library building is often treated as a little monument, to the community spirit that created it as an institution, and to the turn-of-the-century philanthropists who made possible the fine new buildings in which the collections are housed and used. All of Iowa's Carnegie-endowed libraries prominently display the donor's name, and similar recognition is accorded local benefactors, such as Morgan Evarts in Clarion, Hulda Enlow in West Branch, and Kendall Young in Webster City. The fact that nearly all of the buildings still exist, many still used for their original purpose, attests to their enduring value both as libraries and as physical demonstrations of community participation in a movement of national scope and importance.

EVALUATION OF LIBRARIES FOR POTENTIAL LISTING IN THE NATIONAL REGISTER

"Future generations," predicted Iowa's Library Commission Report of 1904, "will doubtless look back upon this period which has witnessed the erection of so many library buildings and this period of library development as the 'golden age' of libraries."[38] This prophesy, borne out by the passing years, suggests a development of importance to Iowa history that merits recognition. The question is how to decide which extant library buildings might be nominated to the National Register of Historic Places.[39] The issue of architectural significance is considered elsewhere in this study; our concern here is with historical value and association. Which buildings are most illustrative of, or most closely associated with, this 'golden age' of library development?

The answer is relatively uncomplicated. Certain essential features in particular characterized the library movement. Selection of libraries closely associated with one or more of these features may foster public appreciation of the library movement as a whole.[40]

To understand the story of this movement in Iowa is in large measure to recognize that a good share of the

movement's success derived from the support of a few distinct individuals and groups. Specifically, this history is one in which successful town efforts to obtain a library building successively drew their strength from three sources: local philanthropists, broad based community commitments, and Andrew Carnegie's endowments. Initially, the erection of public library buildings relied almost entirely upon the gifts of local philanthropists. These were supplemented during the 1890's with isolated instances of library buildings derived from broadly based local fund raising drives or community tax levies. With Andrew Carnegie's massive program of grants to communities, the pace of library construction suddenly quickened, to reach a peak during 1902-1903, then swiftly receded. A number of individual public library buildings, in particular, reflect these three important sources of support, and it is these that we recommend for inclusion in the National Register of Historic Places. Eligible buildings include all that are described in the discussion that follows.

The generosity of local philanthropists characterised the earliest period of Iowa public library development. The most noteworthy instances of benefaction occurred before 1896, after which Andrew Carnegie's 'wholesale' grants

program became the national trend. Such locally-funded libraries include Orrin Sage's library at Osage (1876), J. C. Rice's library at Keokuk (1883, no longer extant), Munson's library at Independence (1895) and Elizabeth Cattermole's library at Fort Madison (1893). The Osage and Keokuk library buildings combined commercial space with library facilities, perhaps as a form of fiscal insurance. Such multiple-use buildings suggest that the idea of a building specifically and exclusively designed for book circulation and storage had yet to gain more than a limited following in late 19th century Iowa.

Broad-based community action took a leading role in cases where the philanthropist did not. Two of the very few examples of this type are the Public Library of Des Moines (1895, funded from tax levies) and the first public library building in Forest City (1899, nearly all the costs of which were paid through individual donations).

The Carnegie phenomenon is best illustrated by focusing on two years, 1892 and 1903. In 1892, Fairfield obtained Iowa's first Carnegie library several years in advance of most others. The year 1903 was the peak for Carnegie benefaction, both nationally and in Iowa, and represented an extraordinary increase in funding that was not to be approached in subsequent years. In this year, Carnegie awarded grants to 204 communities nation-wide,

22 of which were in Iowa: Algona, Ames, Carroll, Chariton, Charles City, Cherokee, Council Bluffs, Glenwood, Indianola, Iowa Falls, Jefferson, Le Mars, Marengo, Marion, Monticello, Mt. Vernon, Perry, Shenandoah, Spencer, Storm Lake, Vinton, and Waverly. These community libraries illustrate the 'high tide' of the Carnegie phenomenon in Iowa; indeed, they account for nearly a fourth of all Carnegie buildings in the state.[41]

Finally, there is one additional library that merits National Register consideration because of its association with C. J. A. Ericson, an important promoter of library development in Iowa. The Ericson Public Library at Boone, built in 1900, was the gift of this wealthy local businessman and politician, who served five terms in the Iowa General Assembly. Ericson's interest in public libraries went beyond local philanthropy to advocacy at the statewide level. As a member of Iowa's legislature, he actively supported many items of library legislation. As a longtime member of the Iowa Library Association, Ericson served as vice president, and held a strategic seat on the Association's Legislative Committee. Ericson was recognized upon his death in 1910 as a true "friend of libraries'; inclusion of his library at Boone in the National Register will serve as a fitting material reminder of his long standing support for the Iowa public library movement.

Footnotes

1. Personal interview with George Bevans, Bellvue, Iowa, August, 1976.

2. Moses Coit Tyler, "The Historic Evolution of the Free Public Library in America and its True Function in the Community," in Thelma Eaton (ed.) Contributions to American Library History. Urbana: Illini Union Bookstore, 1961 (pp. 15-29), p. 19.

3. Tyler, pp. 25-26; George S. Bobinski, Carnegie Libraries: Their History and Impact on American Public Library Development. Chicago: American Library Association, 1969, p. 4.

4. Sidney H. Ditzion, Arsenals of a Democratic Culture. Chicago: American Library Association, 1947, pp. 51-4; Oliver Garceau, The Public Library in the Political Process. New York: Columbia University Press, 1949, p. 23.

5. Iowa Library Quarterly Vol I., No. 1 (January, 1901), p. 6; Mrs. H. M. Towner, "Obligations of Citizens to the Public Library," Iowa Library Quarterly Vol. 2, No. 2 (April, 1902), pp. 25, 27.

6. Letha Pearl McGuire, "A Study of the Public Library Movement in Iowa," Iowa Journal of History and Politics XXXV:1 (January, 1937), pp. 23-24.

7. McGuire, p. 38.

8. McGuire, p. 39.

9. McGuire offers a concise account of public library legislation in Iowa.

10. Valborg Fletty, Public Services of Women's Organizations. George Banta Co., 1951, pp. 49,50.

11. Fletty, p. 41.

12. Biennial Report of the Iowa Library Commission (hereafter ILC), 1905-06, p. 18.

13. Iowa Library Association, 1890-1904, p. 8.

14. ILC 1900-1903, p. 7.

15. McGuire, p. 74.

16. See, for example, ILC 1900-1903, pp. 10-13.

17. Bobinski (see note 3) has written the most comprehensive discussion of the Carnegie building program to date.

18. Samuel Eliot Morison and Henry Steele Commager, The Growth of the American Republic. New York: Oxford University Press, 1942. Vol. II, pp. 312-313.

19. Ditzion, pp. 51ff; Ralph Munn, "Hindsight on the Gifts of Carnegie," Library Journal 76:1967-70 (Dec. 1951); David I. MacLeod, Carnegie Libraries in Wisconsin. Madison: State Historical Society of Wisconsin, 1968, pp. 25-26, 52.

20. Bobinski, pp. 186-188; Munn, p. 1969; William S. Learned, The American Public Library and the Diffusion of Knowledge. New York: Harcourt, Brace, 1924, p. 71.

21. The Carnegie Library Correspondence, on microfilm at Carnegie Corporation, New York, contains an extensive and fascinating exchange of letters between people in Waterloo and Carnegie's secretary, James Bertram, on the question of a grant to the city for one -- or two -- libraries.

22. Bobinski, pp. 40, 43.

23. Towner, p. 25; Munn, p. 1968; MacLeod, p. 25; Bobinski, p. 191.

24. See MacLeod, pp. 38, 39; Garceau, pp. 43, 203.

25. ILC 1918-1920, pp. 11, 27-28.

26. "Library Gifts in 1902-1903," Nation, LXXIII (June 2, 1903), 7.

27. Iowa Library Commission, First Biennal Report, No. 28, 1904, p. 14.

28. Iowa may be entering another "building phase". I have information on 16 library buildings erected between 1951 and 1977, mostly obtained from questionnaires. Many of the most recent are located in rather small towns (Postville, Ringsted) and have been partially funded by the Kinney-Lindstrom Foundation, and/or the federal government.

29. ILC 1936-1938, p. 7.

30. Information from questionnaires.

31. ILC 1920-1922, p. 6.

32. ILC 1920-1922, p. 6.

33. ILC 1924-1926, p. 6.

34. ILC 1928-1930, p. 5.

35. ILC 1936-1938, p. 6.

36. Bobinski, pp. 14-21.

37. Helen E. Haines, "The Rapid Growth of Public Libraries," World's Work V (Feb., 1903), p. 3089.

38. ILC 1900-1903, p. 9.

39. Historical significance, according to the National Register's Criteria for Evaluation, is "present in districts, sites, buildings, structures and objects that possess integrity of location, design, setting, materials, workmanship, feeling and association; and that are associated with events that have made a significant contribution to the broad patterns of our history; or that are associated with the lives of persons significant in our past."

40. It is possible to read National Register criteria in such a way that all of Iowa's public library buildings, and especially all those built in the important years between 1890 and World War I, might be considered eligible for the National Register as local expressions of a national phenomenon. Such a reading, however, is far too broad. Generally speaking, National Register recognition is intended for those resources that best illustrate the important

trends, events, or outstanding individuals associated with the development being recognized, whether the focus be national, state, or local. The question then is, what "best" illustrates Iowa's public library movement?

41. While all these libraries qualify for the National Register on historical grounds, four have experienced alterations sufficiently extensive to disqualify them in terms of integrity, which is a precondition for National Register eligibility (see note 39). These four libraries are Jefferson, Marengo, Monticello, and Waverly. While we recognise that modernization may be crucial if libraries are to serve their public adequately, it has been amply demonstrated, in Iowa and elsewhere, that remodelling can be accomplished in such a way that a building's important physical features -- those that contribute to a "sense of time and place" -- are conserved.

APPENDIX A

SUMMARY TABLE OF DATA AND EVALUATION

SUMMARY TABLE OF DATA AND EVALUATION: NOTES

Date. Date of construction.

Architect/Builder. Only when the name of the architect is not known, has the name of the builder or contractor been supplied.

Abbreviations:

Architects:

L, N & R	Liebbe, Nourse & Rasmussen
M, R & G	Mauran, Russell & Garden
P, B & R	Proudfoot, Bird & Rawson

Places:

CB	Council Bluffs
Ch	Chicago
CR	Cedar Rapids
DM	Des Moines
Indep	Independence
MC	Mason City
Mtown	Marshalltown
SC	Sioux City
Wloo	Waterloo

Funding. This column has been used to list the libraries erected with Carnegie funds. Most of the remaining libraries were financed through local donors. It should be noted that various Carnegie libraries received additional funds from local sources.

Razed. When the date of a building's demolition is not known, an "X" has been entered.

Architectural Evaluation.

Abbreviations:

Arch.	Quality as a work of architecture.
Integ.	Integrity of original fabric.
Elig.	Eligible for the National Register.

N.R. This column has been used to list libraries already on the National Register.

Number	Name	Date	Architect/Builder	Funding	Razed	Arch. Evaluation			Hist.	
						Arch.	Integ.	Elig.	Eval.	N.R.
-002	Albia	1908	not known	Carnegie		Poor		No		
	Alden I	1891								
	Alden II	1914	Wetherell & Gage, DM	Carnegie						
-003	Algona	1904-05	Patton & Miller, Ch	Carnegie						X
-034	Ames	1904	Hallett & Rawson, DM	Carnegie		Poor		No	Elig.	
-002	Anamosa	1902-03	Dwight Perkins, Ch			Fair	Fair	No	Elig.	
-002	Atlantic	1903	L, N & R, DM	Carnegie		Good	Good	Yes		
-002	Audubon	1912	not known	Carnegie		Poor		No		
-004	Bedford	1916-17	Wetherell & Gage, DM	Carnegie		Fair	Good	No		
-002	Belle Plaine	1930	Chas. Zalesky, CR			Fair	Excel	Yes		
	Belmond	1916-17	G.L.Lockhardt, Minn.		X	Poor		No		
-002	Bloomfield	1912-13	Ennis, Toledo,O,Bldr	Carnegie						
-240	Boone	1900-01	L, N & R, DM			Good	Good	Yes		
	Britt	1917	not known	Carnegie	1977	Fair	Excel	Yes	Elig.	
	Burlington	1898	L.S.Hoyt, Boston							
	Carroll	1905	T.R.Kimball, Omaha	Carnegie		Good	Good	Yes		X
-007	Cedar Falls	1902-03	W. A. Robinson	Carnegie		Good	Good	Yes	Elig.	X
-025	Cedar Rapids	1904-05	Josselyn&Taylor, CR	Carnegie		Fair	Poor	No		
-005	Centerville	1901-02	C.E.Eastman, DM			Poor		No		
-001	Central City	1917	R.R.Mayberry, CR			Good	Excel	Yes		
-003	Chariton	1903-04	Patton & Miller, Ch	Carnegie		Poor		No		
	Charles City	1904	Patton & Miller, Ch	Carnegie		Fair	Good	No	Elig.	
-001	Cherokee	1904-05	Wetherell, DM	Carnegie		Good	Good	Yes	Elig.	X
-007	Clarinda	1908-09	W. W. Welch	Carnegie		Poor		No	Elig.	
-002	Clarion	1908	Lindelof			Poor		No		
-002	Clear Lake	1916-18	J. H. Peterson	Carnegie		Poor		No		
						Fair	Fair	No		

Number	Name	Date	Architect/Builder	Funding	Razed	Arch. Evaluation			Hist.	
						Arch.	Integ.	Elig.	Eval.	N.R.
14-010	Clinton	1903-04	Patton & Miller, Ch	Carnegie		Good	Good	Yes		
04-	Colfax	1912-13	C. A. Rawson, DM	Carnegie		Poor		No		
08-003	Corning	1900;'30	Wetherell&Harrison,DM			Poor		No		
12-004	Corydon	1918	not known	Carnegie		Poor		No		
12-009	Council Bluffs	1904-05	Patton & Miller, Ch	Carnegie		Good	Good	Yes	Elig.	
06-004	Cresco	1914-15	J. H. Howe	Carnegie		Poor		No		
06-003	Creston	1930-31	Wetherell&Harrison,DM			Poor		No		
	Davenport I	1877-78	not known			Good	Fair	Yes	Elig.	
	Davenport II	1904	C. Kiessling, Boston	Carnegie	1966					
18-007	De Witt	1907	not known	Carnegie		Poor		No		
	Denison I	1885-87	L.J.Carter, Denison		1965					
18-006	Denison II	1903-04	Cox & Schoentgen, CB	Carnegie		Fair	Good	No		
	Des Moines	1895	Gutterson & Smith,DM			Good	Good	Yes		X
	Dubuque	1901-02	Williamson & Spencer	Carnegie		Good	Good	Yes		X
14-001	Dumont	1926	not known			Poor		No		
08-002	Dunlap	1912-13	E.L.Barber, Denison	Carnegie		Fair	Good	No		
	Eagle Grove	1903	Smith & Gage, DM	Carnegie		Good	Good	Yes		X
22-002	Eldon	1912-13	Wetherell & Gage, DM	Carnegie		Good	Excel	Yes		
09-002	Eldora	1902-03	Patton & Miller, Ch	Carnegie		Good	Good	Yes		
10-004	Emmetsburg	1911-12	Simmons,Bloomington,IL	Carnegie		Good	Good	Yes		
06-002	Estherville	1903	A. M. Jefferis	Carnegie		Good	Good	Yes		
12-005	Fairfield	1892-93	C. Stafford, Bldr	Carnegie		Good	Poor	No	Elig.	
04-004	Forest City I	1899	C.H.Lackore, Bldr			Good	Fair	Yes	Elig.	
04-005	Forest City II	1927-28	Thorwald Thorson			Poor		No		
020-024	Fort Dodge	1902-03	H.C.Koch, Milwaukee	Carnegie		Good	Poor	No		
012-010	Fort Madison	1893	Sunderland, Bldr			Good	Good	Yes	Elig.	

te Number	Name	Date	Architect/Builder	Funding	Razed	Arch. Evaluation			Hist.	
						Arch.	Integ.	Elig.	Eval.	N.R.
	Garner I	1882	not known		X					
	Garner II	1915	Jeffers&Broaten, MC	Carnegie	1977					
06-002	Glenwood	1906-07	A. Wood, Lincoln, Neb	Carnegie		Poor		No	Elig.	
14-004	Greenfield	1916	L. E. Willis, Omaha	Carnegie		Poor		No		
	Grinnell	1901-02	L, N & R, DM			Poor		No		X
10-003	Grundy Center	1912	Gier, Conrad, Ia	Carnegie		Poor		No		
10-001	Hamburg	1915-20	not known	Carnegie		Good	Good	Yes		
20-005	Hampton	1903-05	L, N & R, DM	Carnegie		Fair	Excel	Yes		
12-006	Harlan	1924	Anderson&Spooner, CB			Fair	Good	No		
4-003	Hawarden	1903	O. O. Smith, DM	Carnegie		Good	Poor	No		
2-002	Humboldt	1908-09	Hallett & Rawson, DM	Carnegie		Good	Fair	Yes		
	Independence	1895	not known			Good	Good	Yes	Elig.	X
18-171	Indianola	1903-04	Beymer&Keith, Indian.	Carnegie		Fair	Good	No	Elig.	
10-055	Iowa City	1903-04	L, N & R, DM	Carnegie		Fair	Fair	No		
16-005	Iowa Falls	1904-05	not known	Carnegie		Good	Good	Yes	Elig.	
4-003	Jefferson	1903-04	Hallett & Rawson, DM	Carnegie		Good	Poor	No		
	Keokuk	1883	not known		X					
0-074	Knoxville	1911-12	Hougland, Chariton ?	Carnegie		Poor		No		
10-001	Lake City	1909-10	not known	Carnegie		Poor		No		
	Laurens	1909-10	Wetherell & Gage, DM	Carnegie		Poor		No		X
	Le Mars	1903-04	John Werling	Carnegie		Good	Good	Yes	Elig.	X
14-002	Leon	1906	not known	Carnegie		Poor		No		
14-004	Logan	1920	Charles Nye, Omaha	Carnegie		Good	Fair	Yes		
14-001	Malvern	1917	F.A.Henninger, Omaha	Carnegie		Poor		No		
20-004	Manchester	1902-03	not known	Carnegie		Good	Good	Yes		
28-003	Maquoketa	1903-04	Netcott&Donnan, Inde	Carnegie		Poor		No		

Site Number	Name	Date	Architect/Builder	Funding	Razed	Arch. Evaluation			Hist.	
						Arch.	Integ.	Elig.	Eval.	N.R.
48-016-004	Marengo	1904-05	Patton & Miller, Ch	Carnegie		Good	Poor	No		
77-[illegible]28-005	Marion	1904-05	Diemann & Fiske, CR	Carnegie		Good	Fair	Yes		
[illegible]30-009	Marshalltown	1902-03	Patton & Miller, Ch	Carnegie		Good	Fair	Yes		
[illegible]12-009	Mason City I	1903-05	Patton & Miller, Ch	Carnegie		Good	Fair	Yes		
	Mason City II	1939-40	Holabird & Root, Ch							
[illegible]18-002	Missouri Valley	1910-11	F. E. Colby, SC	Carnegie		Fair	Good	No		
[illegible]18-006	Montezuma	1918-19	F.E.Wetherell, DM	Carnegie		Poor		No		
[illegible]30-003	Monticello	1903-04	Patton & Miller, Ch	Carnegie		Good	Poor	No		
[illegible]30-005	Mount Ayr	1916	F.E.Wetherell, DM	Carnegie		Fair	Good	No		
[illegible]06-012	Mount Pleasant	1903-04	Patton & Miller, Ch	Carnegie		Good	Good	Yes		
[illegible]28-046	Mount Vernon	1904-05	Bartlett&Kling, Bldr	Carnegie		Poor		No	Elig.	X
	Muscatine	1901	Patton & Miller, Ch		1974					
[illegible]22-002	Nashua	1904-05	not known	Carnegie		Good	Excel	Yes		
55-[illegible]22-172	Nevada	1900-01	L, N & R, DM			Good	Fair	Yes		
[illegible]24-004	New Hampton	1909-10	Hougland, Chariton	Carnegie		Poor		No		
[illegible]2-237	Newton	1902	Hallett&Rawson, DM	Carnegie		Fair	Poor	No		
[illegible]6-001	Odebolt	1904	G.W.Burkhead, SC	Carnegie		Poor		No		
[illegible]6-002	Oelwein	1929	Raymond Moore			Poor		No		
	Onawa	1908	Patton & Miller	Carnegie		Excel	Good	Yes		X
[illegible]6-004	Osage I	1876	not known			Good	Fair	Yes	Elig.	
[illegible]6-003	Osage II	1910	Hougland, Chariton	Carnegie		Poor		No		
[illegible]14-004	Osceola	1911	Wetherell & Gage, DM	Carnegie		Good	Excel	Yes		
[illegible]28-005	Oskaloosa	1902-03	F.E.Wetherell, DM	Carnegie		Poor		No		
[illegible]1-004	Ottumwa	1901-02	Smith&Gutterson, DM	Carnegie		Good	Fair	Yes		
[illegible]6-361	Pella	1906-07	G.Pas, Mankato, Minn	Carnegie		Poor		No		

ite Number	Name	Date	Architect/Builder	Funding	Razed	Arch. Evaluation			Hist.	
						Arch.	Integ.	Elig.	Eval.	N.R.
	Perry	1903-04	L, N & R, DM	Carnegie		Poor		No	Elig.	
16-002	Peterson	1937-38	Beuttler&Arnold, SC			Poor		No		
14-004	Red Oak	1909	Patton & Miller, Ch	Carnegie		Good	Fair	Yes		
16-001	Reinbeck	1917	H. B. Burr, Wloo	Carnegie		Good	Poor	No		
26-002	Rockwell City	1908-09	not known	Carnegie		Poor		No		
18-002	Sac City	1912-13	P, B & R, DM	Carnegie		Poor		No		
18-001	Sanborn	1911	W. W. Beach, SC	Carnegie		Poor		No		
	Sheldon	1908	P.O.Moratz, St.Louis	Carnegie		Good	Good	Yes		X
28-002	Shenandoah	1904-05	Patton & Miller, Ch	Carnegie		Fair	Good	No	Elig.	
16-004	Sibley	1917	not known	Carnegie		Fair	Good	No		
28-002	Sigourney	1913-14	Patton,Holmes&Flynn,Ch	Carnegie		Good	Good	Yes		
30-009	Sioux City-Main	1912-13	E. L. Tilton, NYC	Carnegie		Fair	Good	No		
30-011	Fairmount Br	1927	W. Steele, SC ?			Good	Good	Yes		
30-012	Leeds Branch	1916	not known	Carnegie		Poor		No		
30-014	North Branch	1929	W. Steele, SC ?			Poor		No		
30-013	Riverside Br	1930	W. Steele, SC ?			Poor		No		
30-010	Smith Villa Br	1927	W. Steele, SC ?			Good	Good	Yes		
	Spencer	1904	Patton & Miller, Ch	Carnegie	X					
	Spirit Lake	1912	E.L.Barber, Denison	Carnegie						X
18-001	Storm Lake	1905-06	P.O.Moratz, St.Louis	Carnegie		Good	Good	Yes	Elig.	
26-001	Stuart	1907-08	not known	Carnegie		Poor		No		
22-001	Sutherland	1923	not known			Good	Good	Yes		
26-070	Tama	1906	Josselyn&Taylor, CR	Carnegie		Poor		No		
52-004	Tipton	1903	M, R & G, St.Louis	Carnegie		Fair	Good	No		
28-017	Toledo	1942	R.J.Prescott, Mtown			Poor		No		
30-003	Traer	1915-16	J. G. Ralston, Wloo	Carnegie		Good	Good	Yes		

Number	Name	Date	Architect/Builder	Funding	Razed	Arch: Evaluation			Hist.	
						Arch.	Integ.	Elig.	Eval.	N.R.
24-001	Villisca	1908-09	Hougland, Chariton	Carnegie		Poor		No		
26-009	Vinton	1903-04	Patton & Miller, Ch	Carnegie		Fair	Excel	Yes	Elig.	
28-008	Waterloo-Main	1905-06	J. G. Ralston, Wloo	Carnegie		Good	Fair	Yes		
28-009	Waterloo-West	1906	J. G. Ralston, Wloo	Carnegie		Good	Fair	Yes		
32-003	Waverly	1904	not known	Carnegie		Good	Poor	No		
18-004	Webster City	1904-05	Patton & Miller, Ch			Good	Excel	Yes		
34-004	West Branch	1904	not known			Poor		No		
17-001	West Liberty	1905	Patton & Miller, Ch	Carnegie		Good	Good	Yes		
22-243	Winterset	1904-05	F.E.Wetherell, DM	Carnegie		Poor		No		
28-002	Woodbine	1909-10	White, Eldora, Bldr	Carnegie		Fair	Excel	Yes		

ILLUSTRATIONS

1. Forest City I. Ext. 357/10A [crop!]
2. Fairfield. Ext. one of the old photos before roof and entrance were changed
3. Independence. Ext.
4. Burlington. Ext.
5. Iowa City. old postcard view of interior at SHSI (see file) although the postcard is slightly torn, this is a truly dramatic image of a radiating stack.
6. Plate of Carnegie plan diagrams. from Wheeler + Githens. Ames. Pub. Library p. 219.
7. Eldora. Int. 360/16, 17 or 18
8. Osceola Int. 386/28A
9. Marshalltown. Int. The illustration titled "Children's Rm." from M'town Women's Club book in M'town Pub. Lib. SHSI: *Z733 M36 W6 (see file)
10. Boone. Int. "Children's Corner," illus. from I.L.C. Report 1900-03 (see file)
11. Mt Pleasant Int. View of reading room showing fireplace. Upper right-hand corner of page of views of Mt. P. Lib from a Mt. P. souvenir book owned by P. Stiefel (see file)
12. Iowa Falls Int. View of delivery desk. 586/ one of last 3 frames of row 4th from bottom of contact sheet

13. Reinbeck. Plan.	As drawn by H. Muessig (see file)	[redraw
14. Nashua. Plan.	As drawn by H. Muessig (see file).	[redraw
15. Woodbine. Plan.	As drawn by S. Klingensmith (see file)	[redraw
16. Charlton. Plan	ILC Report 1900–03 (see file)	
17. Mason City. Plan.	ILC Report 1900–03	
18. Eldora. Plan.	Koch. Book of Carnegie Libraries.	Pl. 96
19. Iowa City. Plan.	Western Architect v. 17 Oct. 1911	
20. Ottumwa. Plan.	Architectural Review. v. 4	Jan. 1902
21. Davenport II. Plan.	Koch.	Pl. 98
22. Marshalltown. Plan.	Koch	Pl. 94
23. West Liberty. Plan.	Marvin. Small Lib. Buildings	p. 30
24. Mason City. Ext.	575/4	
25. Waterloo-Man. Ext.	322/1	
26. Ottumwa. Ext.	259/1	
27. Le Mars. Ext.		
28. Marion. Ext.	568/33A	
29. Manchester. Ext.	167/5A or 6A	
30. Humboldt. Ext.	574/it	
31. Nevada. Ext.	625/4	
32. Vinton Ext.	319/1	

33. Bedford. Ext. 82/3

34. Osceola. Ext. 400/1

35. Sigourney. Ext. SJK neg.

36. Glenwood. Ext. 422/1

37. Hamburg. Ext. 422/4

38. Audubon. Ext. 625/2

39. Nashua. Ext. 322/4

40. West Liberty. Ext. 657/ 27A, 28A or 29A.

41. Bloomfield Ext. 84/3

42. Colfax. Ext. 259/3

43. Sutherland. Ext. 621/1

44. Onawa. Ext. — —

45. Sioux City. Smith Villa Branch. 672/7 or 8